

**The Arts on
Radio and Television,
FY 2004**



**NATIONAL ENDOWMENT FOR THE ARTS
APPLICATION GUIDELINES**

Application Calendar

Category	Application Postmark (or Other Proof of Mailing) Deadline	Earliest Announce- ment of Grant Award or Rejection	Earliest Beginning Date for Endowment Period of Support
The Arts on Radio and Television	September 12, 2003	April 2004	May 1, 2004

Late applications and ineligible applications will be returned; applications that are determined to be incomplete will be rejected.

If you have questions:

Write: The Arts on Radio and Television
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

Visit: Our Web site at www.arts.gov to download these guidelines
and for further information about the agency and funding
opportunities.

Call: 202/682-5738



202/682-5496 Voice/T.T. (Text-Telephone, a device for
individuals who are deaf or hard-of-hearing)



Individuals who do not use conventional print may access these
guidelines on the Web site or contact the Arts Endowment's
Office for AccessAbility at 202/682-5532 for help in acquiring an
audio recording of these guidelines.

Applicants should be aware that the delivery of First-Class and Priority mail to the Arts
Endowment has been delayed. In addition, contents are subject to an irradiation process
that may damage material. See page 9 for further information.

June 2003

The National Endowment for the Arts exists to foster excellence in the arts, provide leadership in arts education, and connect Americans with the best of our nation's creative spirit. For more than three and a half decades, the Arts Endowment has encouraged creativity through support of performances, exhibitions, festivals, artist residencies, and other arts projects throughout the country.

The National Endowment for the Arts is the nation's largest annual funder of the arts. In FY 2003, the Art Endowment will award thousands of grants totaling nearly \$100 million to arts organizations and artists in all 50 states and the six U.S. jurisdictions. We have played a transformative and sustaining role in the development of regional opera, ballet, orchestras, museums, and other arts that Americans now enjoy.

The NEA Arts on Radio and Television category seeks to make the arts widely available to the American public through nationally distributed radio and television programs. Our grants support the development, production, and distribution of arts programs that collectively reach millions across the country. From new film documentaries to popular radio series, these programs enrich lives by bringing the best of the arts into American homes. The National Endowment for the Arts is proud to support programs of artistic excellence in this field.

The National Endowment for the Arts pledges to provide accurate, timely, and clear information about our policies and procedures and to respond to inquiries in a courteous and efficient manner. By providing responsive service in support of exceptional programs, the Arts Endowment helps to ensure that America is a nation in which artistic excellence is celebrated, supported, and available to all.

Dana Gioia
Chairman

The National Endowment for the Arts

The National Endowment for the Arts exists to foster, preserve, and promote excellence in the arts; to bring art to all Americans; and to provide leadership in arts education. The Arts Endowment is the nation's largest annual funder of the arts — bringing great art to all fifty states and the six U.S. jurisdictions including rural areas, inner cities, and military bases. Distributing more than \$100 million annually, it enhances our communities culturally and economically. Since it was established by Congress in 1965 as an independent federal agency, the Arts Endowment has awarded more than 120,000 grants including seed grants to create the Vietnam Veterans Memorial design competition, the American Film Institute, Ken Burns's documentary *Jazz*, the Mayors' Institute on City Design, Spoleto Festival USA, the Sundance Institute, and PBS's *Great Performances* series. The Arts Endowment also has awarded grants to 62 Pulitzer Prize winners. It connects America with the best of its creative spirit.

Vision

A Nation in which artistic excellence is celebrated, supported, and available to all.

Mission

The National Endowment for the Arts enriches our Nation and its diverse cultural heritage by supporting works of artistic excellence, advancing learning in the arts, and strengthening the arts in communities throughout the country.

Goals

Through its grants programs and leadership initiatives, the Arts Endowment will:

- Encourage and support artistic creativity and preserve our diverse cultural heritage.
- Advance learning in the arts.
- Make the arts more widely available in communities throughout the country.
- Develop and maintain partnerships that advance the mission of the National Endowment for the Arts.

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The Arts on Radio and Television

We Fund

Through this category the National Endowment for the Arts seeks to make the excellence and diversity of the arts widely available to the American public through nationally distributed television and radio programs.

Grants are available to support the development, production, and national distribution of radio and television programs on the arts. Priority will be given to artistically excellent programs that have the potential to reach a significant national audience, regardless of the size or geographic location of the applicant organization. Only programs of artistic excellence and merit, in terms of both the media production and the subject, will be funded.

Projects may include high profile multi-part television and radio series, single documentaries, performance programs, or arts segments for use within an existing series. Programs may deal with any art form (e.g., visual arts, music, dance, literature, design, theater, musical theater, opera, film/video/audio art, folk & traditional arts). Programs targeted to children and youth also are welcome.

All phases of a project -- research and development, production, completion and distribution costs -- are eligible for support. We welcome proposals that include ancillary activities that are intended to increase public knowledge, understanding, and access to the arts. Such activities might include the use of related radio and television programming; interactive Web sites; CD-ROM or other digital applications; educational material; collaborations with arts organizations, educators, and community groups; video/audio distribution to schools, libraries, and homes; and other public outreach activities.

We Do Not Fund

Under these guidelines, funding is not available for:

- Direct grants to individuals.
- Programs that are intended **primarily** for local distribution.
- Films/tapes that are produced **primarily** for non-broadcast distribution (e.g., an instructional video, a film to accompany an exhibition).
- Documentation or simple recording of performances or events primarily for archival purposes.

Organizations seeking funding for media projects that are not eligible under these guidelines may want to review the Arts Endowment's [Grants for Arts Projects](#) guidelines which are available on our Web site at www.arts.gov, or by calling 202/682-5400.

Eligibility

Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally recognized tribal communities or tribes may apply. To be eligible, the applicant organization must:

- Meet the “Legal Requirements,” including nonprofit, tax-exempt status, on page 29 at the time of application.
- Have staff, paid or volunteer, who can devote the time and effort that are required to accomplish the project.
- Have submitted acceptable Final Report packages by the due date(s) for all Arts Endowment grant(s) previously received.

An organization may submit, or be involved as the primary consortium partner in, no more than two applications for FY 2004 funding under these *Arts on Radio and Television* guidelines and the Endowment’s Standard Review Grants in the *Grants for Arts Projects* guidelines. Each request must be for a distinctly different project. Organizations that are considering more than one *Arts on Radio and Television* project must consult the Media Arts staff (202/682-5738) before applying.

Fiscal Agents

Applications may be submitted by fiscal agents that are willing to assume full responsibility for the grant. A fiscal agent may sponsor one or more organizations that do not have their own nonprofit status, but otherwise meet the eligibility requirements. The fiscal agent must meet all of the eligibility requirements. Fiscal agents may not apply on behalf of individuals; commercial, for-profit organizations; or organizations that are eligible to apply on their own.

Fiscal agents must have on file, and be able to provide if requested, a written contractual agreement between the fiscal agent and the sponsored organization that outlines the fiscal agent’s administrative, programmatic, financial, and legal responsibility for the sponsored project. A [sample contract is available](#) in the *Arts on Radio and Television* section of Apply for a Grant on the Arts Endowment’s Web site at www.arts.gov or from the Office of General Counsel at ogc@arts.endow.gov or 202/682-5418.

Arts Endowment grantees that are currently placed by the agency on Alternative Methods of Funding (Certification, Cost Reimbursement, or Working Capital Advance) are not eligible to serve as fiscal agents. Organizations that have questions about their status should contact the Grants & Contracts Office at grants@arts.endow.gov.

Parent Organizations

Parent organizations that have separately identifiable and independent components (e.g., a university campus that has a radio station) may submit a separate application for each such component. In addition, a parent organization also may submit one application on its own behalf. The parent organization must meet the eligibility requirements for all applicants.

An independent component must be a unit that is both programmatically and administratively distinct from the parent organization, have its own staff and budget, and generally have an independent board or other advisory group that has significant responsibility for oversight and management. **Academic departments of colleges and universities do not qualify as independent components.**

Application Review and Announcement Date

All applications are reviewed by an advisory panel. Panel recommendations are forwarded to the National Council on the Arts. The Council sends to the Chairman of the National Endowment for the Arts those applications that it recommends for funding. The Chairman reviews the Council's recommendations and makes the final decision on all grant awards. Applicants will be notified of award or rejection in April 2004.

Intended Outcomes

In compliance with the Government Performance and Results Act, the Arts Endowment, along with other federal agencies, is required to collect information on the projects it funds in order to track the results – or outcomes – of its activities. This information is compiled and reported to Congress and the public.

In adopting an outcome-based approach to its grantmaking, the Endowment has identified the following as the outcome it plans to achieve through the *Arts on Radio and Television* category:

Audiences throughout the nation have opportunities to experience a wide range of art forms and activities.

Within the context of this outcome, we are asking all applicants to define what they would like to achieve, how they will assess the degree to which it is achieved, and, upon completion of the project, what they have learned from their successes and failures. This need not entail large-scale or expensive evaluation. Applicants should do what is feasible and appropriate for their organization and project. When a grant is completed, grantees must submit a final report and answer questions on their achievements and how they were gauged.

[Additional information about outcome-based evaluation](#) may be found on our Web site in the Apply for a Grant section at www.arts.gov.

Review Criteria

The following criteria are considered during the review of applications:

The **artistic excellence** of the project, which includes the:

- Creative abilities of the production team, as reflected in the work samples that accompany the application.
- Significance of the subject of the program.
- Appropriateness of the proposed approach to the subject.
- Quality of the artists or the works of art that are to be involved, as appropriate.

The **artistic merit** of the project, which includes the:

- Potential of the program to reach a significant national audience.
- Potential of the project to encourage appreciation of the arts by diverse audiences.
- Proposed ancillary activities that can enhance the program's reach and effectiveness.
- Relationship of the project to what has been done on the same subject in the past.
- Archival significance of the project.
- Likelihood that the project will achieve the identified outcome(s) and the feasibility of the proposed performance measurements.
- Ability to carry out the project including the appropriateness of the budget, the applicant's ability to raise non-Endowment funds to complete the project, and the resources involved.

Grant Amounts and Matching Funds

For radio projects, grants generally range from \$20,000 to \$100,000.

For television projects:

- Research and development grants generally range from \$20,000 to \$50,000.
- Grants for single documentaries generally range from \$25,000 to \$50,000.
- Grants for multi-part series vary according to the complexity and scope of the project. In rare instances, the Arts Endowment may recommend an award over \$200,000 for a project with demonstrated significance and impact.

All grants require a match of **at least** 1 to 1.

Deadline Date

Complete application packages must be postmarked no later than September 12, 2003.

Period of Support

The Endowment's support of a project may start any time on or after May 1, 2004. A grant period of up to three years is allowed. Allow sufficient time to plan, execute, and close out your project.

General Terms & Conditions

Federal and agency requirements that relate to grants awarded by the National Endowment for the Arts are highlighted in our [General Terms & Conditions](#), which is available in the Manage Your Award section on the Arts Endowment's Web site at www.arts.gov. Included is information on U.S. Office of Management and Budget (OMB) requirements, matching funds, reporting requirements, and lobbying prohibitions.

Standards for Service

The Arts Endowment has set the following standards for serving applicants. We pledge to:

- Treat you with courtesy and efficiency.
- Respond to inquiries and correspondence promptly.
- Provide clear and accurate information about our policies and procedures.
- Provide timely information about funding opportunities and make guidelines available promptly.
- Promptly acknowledge the receipt of your application.
- Ensure that all eligible applications are reviewed thoughtfully and fairly.

We welcome your comments on how we're meeting these standards. Please address them to: Standards for Service Coordinator; Room 628; National Endowment for the Arts; Nancy Hanks Center; 1100 Pennsylvania Ave., NW; Washington, DC 20506-0001; phone: 202/682-5408; e-mail: webmgr@arts.endow.gov, attention: Standards for Service Coordinator.

For questions about these guidelines or your application, contact the Media Arts staff at 202/682-5738.

How to Apply

To make your application easy to photocopy, **use only paper clips or rubber bands** to fasten your material; no staples, please. Type or wordprocess all application material using a 12 point or larger font. Submit all material on one side only. Narrative material (excluding the Application Forms) must have a margin of at least one inch on the top, bottom, and sides of all pages so that it can be copied and placed in notebooks for panel review.

If you are submitting more than one application, send each in a **separate package**.

Label your application package as shown below. Send your application package to:

Application Processing
Room 815
(The Arts on Radio and Television)
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

Be sure to include a complete return address on your package.

Notice concerning delivery of First-Class and Priority mail

The delivery of First-Class mail to the Arts Endowment has been delayed since mid-October 2001, and delays are expected to continue for the foreseeable future. Until normal mail service resumes, please consider using alternative delivery services, particularly if you are sending time-sensitive material.

Some or all of the First-Class and Priority mail we receive may be put through an irradiation process to protect against biological contamination. Support material (e.g., CDs, videos, slides) put through this process may be severely damaged. If you are sending this kind of material, we strongly encourage you to consider using alternate delivery services.

We apologize for any inconvenience this may cause. Please contact us if you have questions.

Please submit your application material in the order and format noted below. Use the Application Checklist on page 28 to make sure that all required material has been included in your package. You do not need to include the Checklist in your application package.

1. A self-addressed postcard. The Endowment will complete the postcard and return it to you to acknowledge receipt of your application.
2. **One copy of 1)** a letter from the Internal Revenue Service that reflects the applicant's current 501(c)(3) status and legal organization name, **or 2)** the official document that identifies the applicant as a unit of state or local government, or as a federally recognized tribal community or tribe.
3. The **original** (i.e., a set with original signatures) and **two copies** of the Application Forms on pages 14-27 (including the Organization & Project Profile Form). Instructions for those items that require explanation are on the form or on the page opposite the form in this booklet. When you photocopy your two copies of the completed Application Forms, be sure to copy only the forms and not the instruction pages.

Application forms that can be filled out on a computer are available in the *Arts on Radio and Television* section of Apply for a Grant on our Web site at www.arts.gov. Application forms also may be reproduced on a computer, but they must be accurate replicas of the actual forms. Do not add pages. All completed application forms must be mailed to the Arts Endowment in hard copy format as part of the application package.

4. **One copy** of film/video/audio samples that demonstrate the ability of the person(s) with primary artistic responsibility for the proposed project (e.g., director, producer, writer). If a work-in-progress is submitted, a completed work also must be submitted. Organizations applying for drama programs or arts documentaries may submit **two copies** of a sample script, if available. **The Arts Endowment may copy or digitally convert work samples to facilitate panel review. By submitting a work sample, you are giving the Endowment permission for reproduction and dissemination for the purpose of panel review.** Also complete and submit the Work Sample Index on page 22.
5. If the project has received previous Arts Endowment support under any category, **two copies** of a one-page status report on how the funds were used. Provide the grant number(s).

APPLICATION FORMS

Instructions for Using Fill-in PDF Application Forms

To access a PDF file, you will need the free Adobe Acrobat Reader or Acrobat Approval software. The free Acrobat Reader software is available at Adobe's web site at www.adobe.com. Acrobat Approval can be purchased for \$39 through the Adobe web site. **CAUTION: Please note that the free Adobe Acrobat Reader does not allow you to save your completed forms. You can save your completed forms if you use Acrobat Approval.**

If you are using the free Acrobat Reader: Before you start to fill out a form, please make sure that you have all the correct, final information available. You may wish to print the forms first, fill them out by hand, and ensure their accuracy before filling in the final forms on your computer. **Since Adobe Acrobat Reader does not allow you to save the form once it is filled out,** you will be unable to go back and edit your completed form after you close the window containing your form. With multi-page documents, you may want to print each page as you complete it.

If you are using Acrobat Approval: You can save, close, and reopen a form as you would a conventional word processing document.

Please note that currently there is no computation, validation, or verification of the information you enter. Form fields simply allow you to type in information; you must ensure it is correct.

To complete the forms:

1. If your cursor is not already in the shape of a "hand," select the "hand" tool from the Acrobat toolbar menu. This will allow you to move the page around to see each portion.
2. Move the "hand" pointer over a form box on the document. The "hand" should turn into an "I-beam." The "I-beam" signifies a "fill-in" section of the form. Click inside the box. You can now type into the box. When the pointer hovers over a check box, button, or item list, it will turn into a hand with one finger pointing. This means you can select the item.
3. To move from field to field, use the Tab key. Shift + Tab will move you to the previous field.
4. Fill out the form by typing text into the appropriate areas and checking boxes where needed. (Boxes can be checked either by clicking on the box with your mouse or by tabbing into the box and hitting the "enter" key.)
5. Print the form using the "print" icon in the Acrobat toolbar menu, not the print icon or command in your web browser. If you print using your web browser's print command instead of the Acrobat command, the contents of the fields might not print properly.
6. Check the printed forms very carefully for any errors, fields that did not print, or omissions. You may go back and make changes to any of the fields in your open document and then reprint it.

Basic Information

OMB No. 3135-0112
Expires 02/28/05

Read the instructions on page 15 before you start.

Applicant (official IRS name):

Mailing Address:

Street Address (if different):

ZIP Code (9-digit number):

ZIP Code (9-digit number):

Web Address:

Taxpayer ID Number (9-digit number):

DUNS Number:

For this application, the applicant is serving as a (check if applicable): ☐ Fiscal Agent ☐ Parent of a Component
If you have checked one of the boxes above, list here the group or entity on whose behalf you are applying:

Project Director

☐ Mr. ☐ Ms. First:

Last:

Title:

E-mail:

Telephone:

()

ext.

Fax:

()

Category: Arts on Radio and Television (4-34-46) Choose one: ☐ Radio ☐ Television

Period of Support (e.g., 05/01/04 to 08/31/05):

/ /

to:

/ /

Summary of project:

Performance Measurements:

Programming summary:

of proposed programs

Length of each program:

For existing series, # of stations carrying program

Project Budget Summary:

\$

PLUS

\$

MUST EQUAL

\$

Amount Requested

Total Match for this Project

Total Project Costs

Total organizational operating expenses for the most recently completed fiscal year:

\$

For year ending (Month/Year):

/

I certify that the information contained in this application, including all attachments and supporting material, is true and correct to the best of my knowledge. I also certify that the applicant is in compliance with the federal requirements specified under "Assurance of Compliance" on pages 29-32.

Authorizing Official

☐ Mr. ☐ Ms. First:

Last:

Title:

E-mail:

Telephone:

()

ext.

Fax:

()

Signature:

Date:

/ /

Additional
Authorizing
Official (optional)

☐ Mr. ☐ Ms. First:

Last:

Title:

E-mail:

Telephone:

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ext.

Fax:

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Signature:

Date:

/ /



NOTE: Application forms that can be filled out on a computer are available in the *Arts on Radio and Television* section of Apply for a Grant on our Web site at www.arts.gov.

APPLICANT: Type your organization's name and address in the spaces provided. The name provided here and at the top of each page must be identical to the applicant's legal name in the IRS 501(c)(3) status letter or in the official document that identifies the organization as a unit of state or local government, or as a federally recognized tribal community or tribe. If the applicant uses a popular name that is different, you may note that name in parentheses after the IRS name.

If you are a fiscal agent or a parent organization that is applying on behalf of a sponsored organization or component, do not list the name of the sponsored organization or component here; you will be asked to provide it below. For example, a fiscal agent applying on behalf of a sponsored organization would list its name here ("State Arts Council") and the name of the sponsored organization ("ABC Community Organization") below.

ZIP CODE (9-DIGIT NUMBER): Also known as "ZIP + 4 Code." Enter the 9-digit number that was assigned by the United States Postal Service. If you do not know your full ZIP Code you may look it up at <http://www.usps.com/zip4/>.

TAXPAYER ID NUMBER: Also known as "Employer Identification Number." Enter the 9-digit number that was assigned by the Internal Revenue Service; do not use a Social Security Number.

DUNS NUMBER: At the time of publication of these guidelines, it is expected that all applicants for federal funds will be required to have a Dun and Bradstreet (D&B) Data Universal Numbering System (DUNS) number, a unique nine- or thirteen-digit sequence recognized as the universal standard for identifying and keeping track of over 70 million organizations and companies worldwide. If your organization does not have a DUNS number, you can receive one for free by calling 866/705-5711.

FOR THIS APPLICATION, THE APPLICANT IS SERVING AS A (check if applicable; otherwise leave blank):

- **Fiscal agent for another organization.** Check the "Fiscal Agent" box and enter the name of the group on whose behalf you are applying in the space provided. Unless otherwise noted, items that relate to the official applicant should refer to the fiscal agent.
- **Parent institution applying on behalf of an eligible separate component.** Check the "Parent of a Component" box and enter the name of the component in the space provided. Unless otherwise noted, items that relate to the official applicant should refer to the parent organization.

CATEGORY: Check the one area that identifies the type of project for which you are applying.

PERIOD OF SUPPORT is the span of time that is necessary to plan, execute, and close out your proposed project. Use two-digit numerals, e.g., 05/01/04 to 08/31/05. The Endowment's support of a project may start any time on or after May 1, 2004. A grant period of up to three years is allowed.

SUMMARY OF PROJECT: In the space provided, briefly describe how you plan to use the Arts Endowment and matching funds.

PERFORMANCE MEASUREMENTS: In this space, briefly describe how you will measure your success in achieving: 1) the Endowment-identified outcome for this category (Audiences throughout the nation have opportunities to experience a wide range of art forms and activities); and 2) any additional outcome(s) that you have identified for the project. Measurements can be quantitative or qualitative, but they must be objective and verifiable.

PROGRAMMING SUMMARY: This is a restatement of the information requested in the Application Narrative on page 17.

PROJECT BUDGET SUMMARY:

- **Amount Requested:** Be sure that this is the same as the "Amount requested from the Arts Endowment" on page 18.
- **Total Match for this Project:** This is a restatement of the "Total match for this project" on page 18.
- **Total Project Costs:** This is a restatement of the "Total project costs" on page 20.

TOTAL ORGANIZATIONAL OPERATING EXPENSES FOR THE MOST RECENTLY COMPLETED FISCAL YEAR: If you are a fiscal agent or a parent organization, provide this information for the group or component on whose behalf you are applying. Unaudited figures are acceptable.

AUTHORIZING OFFICIAL(S): Provide this information for the official of the applicant organization who has the legal authority to obligate the organization. This individual should sign and date the form where indicated. If you are awarded a grant, the authorizing official(s) identified on your application can sign payment requests, requests to amend the grant, and final reports. If your organization wishes to identify more than one authorizing official for this project, please provide the information requested under "2. Additional Authorizing Official" and have the second authorizing official sign in the space provided.

Application Narrative

OMB No. 3135-0112
Expires 02/28/05

Read the instructions on page 17 before you start. You may attach up to ten additional pages if necessary.

Applicant (official IRS name):



Type your narrative in the space provided; leave a one inch margin on each side. Do not reduce type below 12 point font size; leave space between paragraphs. The Endowment and panelists prefer succinct narratives; however, you may attach up to ten additional pages if necessary. Make sure that any additional pages are labeled clearly with your organization's name and have margins of at least one inch.

The information that you provide will be reviewed in accordance with the "Review Criteria" on page 7. Provide a straightforward description of your project; avoid rhetoric. Your narrative must cover the following:

- **Program Content:** Specify the number and length of the programs that are to be produced. For documentary and drama projects, provide a synopsis and treatment for each proposed program. For performance programs, provide the proposed repertoire, principal performers, etc. For series which acquire or commission works for broadcast, please describe the process by which you will select works for the programs. Describe the relationship of the proposed project to what has been done on the same subject in the past.
- **Previous Programming:** For existing series, provide a representative list of programs broadcast in the last two years, including audience figures and number of stations, and attach a station carriage list.
- **Project timeline.**
- **Broadcast/Distribution/Outreach Plans:** Describe your plans for reaching a national broadcast audience, as well as any plans for related ancillary activities, such as Web sites, educational applications, public outreach projects. Explain how previous work has been distributed. Estimate, to the extent possible, the number of people that will be served by the project.
- **Goals:** Discuss your goals in undertaking the project and what you hope to achieve. Address the Endowment's outcome (Audiences throughout the nation have opportunities to experience a wide range of art forms and activities) and identify any additional outcomes of your own that you have established for the project.
- **Monitoring and assessment:** Describe your plans for monitoring the project and assessing the degree to which you achieve your goals. Include your plans for documentation and evaluation, as appropriate. Describe how you will measure your success in achieving the outcomes identified above.
- **Project Personnel:** Provide brief biographies of the person(s) with principal creative responsibility for the project (one-half page maximum for each bio).
- **Rights Clearances:** If the project is based on copyrighted material (e.g., literary, musical, biographical), provide a statement concerning the clearance of rights. Similar clearance of rights is required for artists (or their estates) prominently featured in the series. In order to encourage multiple use of programs beyond broadcast, applicants are encouraged to clear distribution and Internet rights in advance of program production.

Project Budget

OMB No. 3135-0112
Expires 02/28/05

Page 1 of 2. Read the instructions on page 19 before you start.

Applicant (official IRS name):

INCOME

1. Amount requested from the Arts Endowment \$

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured.

Amount

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)

Total cash a. \$

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or on page 20; identify sources)

Total donations b. \$

Total match for this project (a. + b.) \$

EXPENSES

1. Direct costs: Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
--------------------------------	---------------------	--------------------------------	-----------------------------------	--------

Total salaries and wages a. \$

Fringe benefits Total fringe benefits b. \$

Total salaries, wages, and fringe benefits (a. + b.) \$



NOTE: Organizations may not receive more than one Arts Endowment grant for the same expenses. This budget cannot include project costs that are supported by any other federal funds or their match.

Your Project Budget should reflect only those costs that will be incurred during the "Period of Support" that you indicate on page 14; do not include costs incurred before or after those dates. **Round all numbers to the nearest \$100.** Combine like costs if necessary to make rounding more realistic.

You may attach two copies of your own production budget for clarification, but these may not be submitted in lieu of the required Project Budget form.

INCOME

- 1. AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:** Indicate the amount that you are requesting from the Arts Endowment.
- 2. TOTAL MATCH FOR THIS PROJECT:** The Arts Endowment requires each applicant to obtain at least half the total cost of each project from non-federal sources. Matches of more than dollar for dollar are encouraged. Be as specific as possible. **Asterisk (*) those funds that are committed or secured.**

Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants (e.g., from the Department of Education, National Science Foundation, National Endowment for the Humanities) that are anticipated or received. Funds from the Corporation for Public Broadcasting and the Public Broadcasting System are allowable. Identify sources.

In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). **To qualify as matching resources, these same items also must be listed in the project budget as direct costs.** The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as "in-kind."

EXPENSES

DIRECT COSTS are those that are identified specifically with the project.

- 1. DIRECT COSTS: Salaries and wages** cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in "3. Other expenses," and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director	1	\$40,000 per yr.	10%	\$4,000
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See "Legal Requirements" on page 29.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

Project Budget (cont'd.)

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Page 2 of 2. Read the instructions on page 21 before you start.

Applicant (official IRS name):

EXPENSES, CONTINUED

2. Direct costs: Travel (Include subsistence)

# of travelers	From	To	Amount
----------------	------	----	--------

Total travel \$

3. Direct costs: Other expenses (Include consultant and artist fees, honoraria, contractual services, promotion, acquisition fees, rights, access accommodations, publication, telephone, photocopying, postage, supplies and materials, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

Amount

Total other expenses \$

4. Total direct costs (1. from page 18 +2.+3.)

\$

5. Indirect costs (if applicable)

Federal Agency:

Rate (%)

x Base

= \$

6. Total project costs (4.+5.)

\$



EXPENSES, CONTINUED

2. **DIRECT COSTS: Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and does not exceed the cost of air coach accommodations. Include subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as appropriate. Foreign travel, if any is intended, must be specified in this section and must conform with government regulations. If Arts Endowment funds are used for foreign travel, such travel must be booked on a U.S. air-carrier when this service is available.
3. **DIRECT COSTS: Other expenses** include consultant and artist fees, honoraria, contractual services, promotion, acquisition fees, rights, access accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling), publication, telephone, photocopying, postage, supplies and materials, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs. **List artist compensation here if artists are paid on a fee basis.**

Television broadcast projects must be closed or open captioned. Applicants should check with captioning organizations for an estimate.

If you intend to purchase any equipment that costs \$5,000 or more per item and that has an estimated useful life of more than one year, you must identify that item here and attach a written justification.

Group similar items together on a single line, with only one total cost. List consultant and artist fees, honoraria, or contracts for professional services on consecutive lines; do not scatter them throughout the list. Specify the number of persons and the applicable fee, rate, or amount of each. You may attach additional sheet(s) if necessary. Example:

Artists (5 @ \$300-500 per week/30 weeks)	\$60,000
Consultants (2 @ \$150 per ½ day/1 day per mo./10 mos.)	\$6,000
Closed captioning	\$1,000
Project supplies	\$4,000
Administration (rent, telephone, copying)	\$5,000

Do not include fund raising, entertainment or hospitality activities, concessions (e.g., food, T-shirts), fines and penalties, bad debt costs, deficit reduction, cash reserves or endowments, lobbying, marketing expenses that are not directly related to the project, contingencies, miscellaneous, or costs incurred before the beginning of the official period of support.

4. **TOTAL DIRECT COSTS** is the total of all direct cost items listed in "1. Salaries and wages," "2. Travel," and "3. Other expenses."
5. **INDIRECT COSTS** are overhead or administrative costs that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. **If you do not have or intend to negotiate an indirect cost rate**, leave this section blank. You may claim administrative costs or overhead as direct costs under "3. Other expenses." If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of your current negotiated agreement. For additional information, contact the Office of Inspector General, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, NW, Washington, DC 20506-0001 (202/682-5402).
6. **TOTAL PROJECT COSTS** is the total of "4. Total direct costs," and, if applicable, "5. Indirect costs." **NOTE:** "1. Amount requested from the Arts Endowment" plus "2. Total match for this project" must equal the "Total project costs." Your project budget should **not** equal your organization's entire operating budget.

Work Sample Index

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Refer to "How to Apply" on page 10 and the instructions on page 23. List the work(s) submitted as part of your application package in the order in which you want them reviewed.

If more than two work samples are submitted, you may copy this blank form, obtain a copy from the Arts Endowment's Web site at www.arts.gov, or reproduce it on your computer (please keep to the original format). Label additional samples C, D, E...

Applicant (official IRS name):

WORK SAMPLE A

1. **Format (check one):** ☐ Slides ☐ Books/publications ☐ Audio cassette ☐ CD ☐ DAT ☐ DVD
 ☐ VHS ☐ 3/4" video cassette ☐ CD-ROM ☐ Other _____

2. **List selections/describe contents**

(Where appropriate, indicate title of work/artists, etc. Attach additional sheet(s) if necessary):

3. **Principal production credits:**

4. **Date work(s) completed or performed:**

5. **Relationship of work sample to the project:**

6. **Special instructions** (Include cue information or real elapsed time, indicating the start of each selection):

WORK SAMPLE B

1. **Format (check one):** ☐ Slides ☐ Books/publications ☐ Audio cassette ☐ CD ☐ DAT ☐ DVD
 ☐ VHS ☐ 3/4" video cassette ☐ CD-ROM ☐ Other _____

2. **List selections/describe contents**

(Where appropriate, indicate title of work/artists, etc. Attach additional sheet(s) if necessary):

3. **Principal production credits:**

4. **Date work(s) completed or performed:**

5. **Relationship of work sample to the project:**

6. **Special instructions** (Include cue information or real elapsed time, indicating the start of each selection):



How to Submit Work Samples

Work samples are crucial for evaluating the artistic quality of your project. Please take the time to select samples that communicate effectively the range and quality of your proposal.

Panelists generally spend no more than five minutes on the work sample(s) for each application. If you are submitting more than one sample, list your samples on the Work Sample Index in the order in which you want them reviewed. Label each sample clearly with the name of the applicant and the corresponding Work Sample letter from the Work Sample Index. Where relevant, label both the cassette or disc, and its container.

Where relevant, cue your submission(s) to the start of the sample(s) to be reviewed, and include cue information on the Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed.

The Arts Endowment will attempt to return your work sample. However, we cannot be responsible for any loss or damage.

Specific Instructions for Certain Types of Work Samples

Audio and video cassettes: List each different cassette as one work sample on the **Work Sample Index form**. Place the selection(s) in priority order, with those that you would most like reviewed at the beginning of the tape. **Indicate the accumulated elapsed real time of each.** For example, starting at the beginning of a 15-minute tape, Selection 1 would be indicated as 00:00. If five minutes elapse from the beginning of the tape to where the second selection starts, Selection 2 would be indicated as 05:00, etc.

Audio cassettes: Work may be submitted on an audio cassette or on DAT (digital audiotape). Use high bias chrome or metal tapes; do not use voice quality tapes unless you are applying for a spoken-word project. Note on the cassette whether or not you have used a noise reduction system and indicate what kind. Record works on one side only. For DATs, program a separate track for each selection on the tape.

Video cassettes: Tapes must be 1/2 inch VHS or 3/4 inch cassette, recorded at standard play speed.

Compact discs: List each different CD as one work sample on the **Work Sample Index form**. Place each selection on a separate track. Indicate the track number(s) that you want reviewed in priority order.

CD-ROMs or DVD-ROMs: List each different CD-ROM or DVD-ROM as one work sample on the **Work Sample Index form**. Discs should be formatted for viewing on both Macintosh and PC platforms. Include information on required software, if appropriate, and outline the navigation path to be followed or list the files(s) to be reviewed in priority order. Include instructions on how to open the files.

Advanced technology: For Web sites, list the URLs for pages to be shown. Include information on any required plug-ins and outline the navigation path to be followed. For other types of projects call the Media Arts staff at 202/682-5738 for guidance in preparing a submission.

Organization & Project Profile

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Applicant (official IRS name):

The National Endowment for the Arts collects basic descriptive information about all applicants and their projects. The information below will help the Endowment to comply with the Government Performance and Results Act (GPRA) and will be used to develop statistical profiles of the projects it funds to report to Congress and the public. While your responses will not be a factor in the review of your application, this form is a required part of all application packages.

PART I

This section collects information about the applicant. If you are a fiscal agent or a parent organization, your responses should relate to your organization, not the group or component on whose behalf you are applying.

A. ORGANIZATIONAL STATUS: Select the one item which best describes the legal status of the organization:

- | | | |
|--|---|---|
| 02 <input type="checkbox"/> Nonprofit organization | 05 <input type="checkbox"/> State government | 07 <input type="checkbox"/> County government |
| 08 <input type="checkbox"/> Municipal government | 09 <input type="checkbox"/> Tribal government | 99 <input type="checkbox"/> None of the above |

B. ORGANIZATIONAL DESCRIPTION: The following codes work in conjunction with the Organizational Discipline codes in C. below (e.g., select "Performing Group" here and "Theater" below to indicate that your organization is a theater company). Select the one item which best describes the organization:

- | | | | |
|--|---|--|---|
| 49 <input type="checkbox"/> Artists' Community, Arts Institute or Camp | 32 <input type="checkbox"/> Community Service Organization
(a non-arts service organization, e.g., youth center, chamber of commerce, or YMCA) | 12 <input type="checkbox"/> Independent Press | 03 <input type="checkbox"/> Performing Group |
| 15 <input type="checkbox"/> Arts Center
(e.g., a multi-purpose arts facility) | 14 <input type="checkbox"/> Fair or Festival | 27 <input type="checkbox"/> Library | 47 <input type="checkbox"/> Presenter/Cultural Series Organization |
| 16 <input type="checkbox"/> Arts Council or Agency
(includes regional arts organizations) | 30 <input type="checkbox"/> Foundation | 13 <input type="checkbox"/> Literary Magazine | 19 <input type="checkbox"/> School District |
| 17 <input type="checkbox"/> Arts Service Organization
(includes state-wide assemblies) | 10 <input type="checkbox"/> Gallery/Exhibition Space | 11 <input type="checkbox"/> Media – Film
(e.g., a cinema or film exhibitor) | 48 <input type="checkbox"/> School of the Arts |
| 26 <input type="checkbox"/> College or University | 38 <input type="checkbox"/> Government
(state, county, local, or tribal) | 45 <input type="checkbox"/> Media – Radio
(e.g., a NPR station) | 50 <input type="checkbox"/> Social Service Organization
(a governmental or private agency, e.g., a public housing authority) |
| | 28 <input type="checkbox"/> Historical Society/Commission | 46 <input type="checkbox"/> Media – Television
(e.g., a PBS station) | 18 <input type="checkbox"/> Union or Professional Association
(includes artists'/designers' guilds, societies, etc.) |
| | 29 <input type="checkbox"/> Humanities Council or Agency | 08 <input type="checkbox"/> Museum – Art | 99 <input type="checkbox"/> None of the above |
| | | 09 <input type="checkbox"/> Museum – Other | |
| | | 07 <input type="checkbox"/> Performance Facility | |

C. ORGANIZATIONAL DISCIPLINE: Select the one item which best describes the organization's area of work in the arts (not the project for which it is applying):

- | | | | |
|---|--|---|---|
| 07 <input type="checkbox"/> Crafts | 10 <input type="checkbox"/> Literature | 03A <input type="checkbox"/> Opera | 11 <input type="checkbox"/> Interdisciplinary
(art forms/works integrating more than one discipline) |
| 01 <input type="checkbox"/> Dance | 09 <input type="checkbox"/> Media Arts
(audio/film/video) | 08 <input type="checkbox"/> Photography | 14 <input type="checkbox"/> Multidisciplinary
(more than one discipline) |
| 06 <input type="checkbox"/> Design | 02 <input type="checkbox"/> Music | 04 <input type="checkbox"/> Theater | 99 <input type="checkbox"/> None of the above |
| 12 <input type="checkbox"/> Folklife/Traditional Arts | 03B <input type="checkbox"/> Musical Theater | 05 <input type="checkbox"/> Visual Arts | |
| 13 <input type="checkbox"/> Humanities | | | |

Organization & Project Profile (cont'd.)

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Applicant (official IRS name):

D. ORGANIZATIONAL RACE/ETHNICITY (OPTIONAL): Select the one item which best describes the predominant racial/ethnic identity of the organization. If at least half of the board, staff, or membership belongs to one of the listed racial/ethnic groups, use that designation. If no one group predominates, select "General".

- | | | | |
|--|---|--|--|
| N <input type="checkbox"/> American Indian or
Alaska Native | B <input type="checkbox"/> Black or African
American | O <input type="checkbox"/> Native Hawaiian or
Other Pacific
Islander | G <input type="checkbox"/> General
(No predominant
racial/ethnic identity) |
| A <input type="checkbox"/> Asian | H <input type="checkbox"/> Hispanic or Latino | W <input type="checkbox"/> White | |

E. ACCESSIBILITY: Check below as applicable to indicate if the organization's board or staff includes an older adult (65 years of age or older) or a person with a disability (a physical or mental impairment that substantially limits one or more major life activities); otherwise leave blank.

- ☐ Older Adults ☐ Individuals with Disabilities

Organization & Project Profile (cont'd.)

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Applicant (official IRS name):

PART II

This section collects information about the project.

A. PROJECT DISCIPLINE: Select the one item which best describes the subject matter of the project:

07 <input type="checkbox"/> Crafts	09 <input type="checkbox"/> Media Arts –	03B <input type="checkbox"/> Musical Theater	11 <input type="checkbox"/> Interdisciplinary (art forms/works integrating more than one discipline to form a single work)
01 <input type="checkbox"/> Dance –	09B <input type="checkbox"/> Audio	03A <input type="checkbox"/> Opera	
01A <input type="checkbox"/> Ballet	09A <input type="checkbox"/> Film	08 <input type="checkbox"/> Photography	14 <input type="checkbox"/> Multidisciplinary (more than one discipline)
01C <input type="checkbox"/> Modern	09C <input type="checkbox"/> Video	04 <input type="checkbox"/> Theater	99 <input type="checkbox"/> None of the above
06 <input type="checkbox"/> Design	09D <input type="checkbox"/> Technology/ Experimental	04E <input type="checkbox"/> Theater for Young Audiences	
12 <input type="checkbox"/> Folklife/Traditional Arts	02 <input type="checkbox"/> Music –	05 <input type="checkbox"/> Visual Arts	
10 <input type="checkbox"/> Literature	02B <input type="checkbox"/> Chamber		
	02C <input type="checkbox"/> Choral		
	02F <input type="checkbox"/> Jazz		
	02D <input type="checkbox"/> New		
	02I <input type="checkbox"/> Orchestral		

B. PROJECT RACE/ETHNICITY (OPTIONAL): Select the one item which best describes the predominant racial/ethnic identity of the project. If the majority of activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group. If the activity is not designated to represent or reach any one particular group, select "General".

N <input type="checkbox"/> American Indian or Alaska Native	B <input type="checkbox"/> Black or African American	O <input type="checkbox"/> Native Hawaiian or Other Pacific Islander	G <input type="checkbox"/> General (No predominant racial/ethnic identity)
A <input type="checkbox"/> Asian	H <input type="checkbox"/> Hispanic or Latino	W <input type="checkbox"/> White	

C. ACTIVITY TYPE: Completed for you:

36 ☒ **Broadcasting** Includes broadcasts via TV, cable, radio, the Web, or other digital networks

D. PROJECT DESCRIPTORS: Select up to four items that represent a significant aspect of the project:

9F <input type="checkbox"/> Accessibility Projects designed to increase access to the arts for persons with disabilities including ADA/504 compliance activities	9L <input type="checkbox"/> Arts for Youth Projects for young people 18 years of age or younger	9D <input type="checkbox"/> Arts for Inner-City Communities	9M <input type="checkbox"/> Presenting The presentation of exhibitions, productions, etc., created elsewhere
90 <input type="checkbox"/> Arts for Older Adults Projects for artists/ audiences 65 years of age or older	9E <input type="checkbox"/> Arts for "At Risk" Persons (Adults or Youth)	9C <input type="checkbox"/> Arts for Rural Communities	9A <input type="checkbox"/> Computer/Digital Technology The use of new technology for the creation or dissemination of artworks, or for organizational management purposes
	9Q <input type="checkbox"/> Arts and Health/ Healing The arts in healthcare or as aids in healing including community responses to natural disasters or other tragedies	9I <input type="checkbox"/> International Activity Projects involving U.S. artists in other countries, visiting foreign artists, cultural exchanges, etc.	

E. SCHOOL/AFTER-SCHOOL ACTIVITY: If your project involves pre-K through grade 12 students, answer the following questions by selecting yes or no; otherwise leave blank.

Will activity take place in a pre-K through grade 12 school facility? ☐ Yes ☐ No
Will activity take place outside the regular school day? ☐ Yes ☐ No

Organization & Project Profile (cont'd.)

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Applicant (official IRS name):

F. ARTS EDUCATION: Select the one response that best characterizes the extent to which this project involves arts education (i.e., systematic educational efforts with measurable outcomes designed to increase knowledge of and/or skills in the arts):

- | | |
|--|--|
| 99 <input type="checkbox"/> None | 50% or more with activities primarily directed to: |
| 02 <input type="checkbox"/> Some, but less than 50% | 01A <input type="checkbox"/> K-Grade 12 Students |
| | 01D <input type="checkbox"/> Adult Learners (Includes teachers and artists) |
| | 01C <input type="checkbox"/> Pre-Kindergarten Children |
| | 01B <input type="checkbox"/> Higher Education Students |
| | 01 <input type="checkbox"/> Multiple Groups of Learners |

For items G. and H. below, your figures should encompass only those activities and individuals directly affected by or involved in your project during the "Period of Support" that is listed on page 14. Leave blank any items that are not applicable or for which you do not have actual figures or reasonable estimates.

G. PROJECT ACTIVITY:

- | | |
|---|--|
| _____ # of artwork(s) to be created
(Do NOT include student works, adaptations, re-creations, or re-stagings of existing works.) | _____ # of artworks to be identified/documentated
(I.e., for the purpose of creating a comprehensive list, inventory, or catalogue. Include works digitally converted for documentation or access purposes.) |
| _____ # of concerts/performances/readings | _____ # of schools (pre-K through grade 12) that will actively participate
(Those schools that will be involved actively in your project, not those to which material simply is distributed.) |
| _____ # of lectures/demonstrations/workshops/symposiums | _____ # of organizational partners
(Organizations that combine resources and work together to make the project happen. Do NOT include funders unless they will actively participate.) |
| _____ # of books and/or catalogues to be published
(The # of different titles, not the # distributed. Do NOT include performance programs or guides, newsletters, or other ancillary material.) | _____ # of hours to be broadcast on radio, television, or cable
(For series, include hours for all broadcasts. Include broadcasts that occur after the end date of the project only if they will be a direct result of funding of this application. Do NOT include public service announcements, advertising, or other promotional activities. Do NOT include Web-casts.) |

H. PARTICIPANTS/AUDIENCES BENEFITING:

- | | |
|--|--|
| _____ # of artists
(Those artists who will participate actively in the project including members of performing groups and living artists whose work will be represented. Do NOT include technical, managerial, or administrative support. If an artist also is a teacher, you may count that person as either an artist or a teacher, but not both.) | _____ Total # of individuals benefiting
(Include all those from the left column plus others to be involved in the project during the "Period of Support" that is listed on page 14. Do NOT include broadcast audiences; see below.) |
| _____ # of teachers
(Those teachers who will participate actively in the project. If a teacher also is an artist, you may count that person as either an artist or a teacher, but not both.) | _____ For radio, television, and cable broadcasts, total audience
(For series, include audience totals for all broadcasts. Include broadcasts that occur after the end date of the project only if they will be a direct result of funding of this application. Do NOT include public service announcements, advertising, or other promotional activities. Do NOT include Web-casts.) |
| _____ # of children/youth
(Those 18 years of age or younger.) | |

Application Checklist

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Please complete the checklist below to make sure that all required material has been included in your application package. This is solely for your own use. This checklist does NOT need to be included in your application package.

- ☐ **Self-addressed postcard.**
- ☐ **Internal Revenue Service letter that reflects the applicant's current 501(c)(3) status** and legal organization name, or the official document that identifies the applicant as a unit of state or local government, or as a federally recognized tribal community or tribe (one copy).
- ☐ **Application Forms** on pages 14-27 including the Organization & Project Profile Form (one set with original signatures and two copies).

Make sure the Application Narrative addresses:

- ☐ Program content.
 - ☐ Previous programming, where applicable.
 - ☐ Project timeline.
 - ☐ Broadcast/distribution/outreach plans.
 - ☐ Goals.
 - ☐ Monitoring and assessment.
 - ☐ Biographies of project personnel.
 - ☐ Rights clearances, where applicable.
- ☐ **Film/video/audio samples** (one copy).
 - ☐ If a work-in-progress is submitted, a **completed work** (one copy).
 - ☐ If applying for a drama program or arts documentary, a **sample script** if available (two copies).
 - ☐ If the project has received previous Arts Endowment support, a one-page **status report** (two copies).

SEND YOUR APPLICATION PACKAGE TO:

Application Processing
Room 815
(The Arts on Radio and Television)
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001

LEGAL REQUIREMENTS

By law, the National Endowment for the Arts may support only those organizations that:

- **Are tax-exempt.** Organizations qualifying for this status must meet the following criteria:

(1) No part of net earnings may benefit a private stockholder or individual.

(2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended.

For further information, go to the [Internal Revenue Service \(IRS\) Web site](http://www.irs.gov) at www.irs.gov; write the IRS TE/GE Division, Customer Service, P.O. Box 2508, Cincinnati, OH 45201; or call the IRS office listed in your area.

- **Compensate all professional performers and related or supporting professional personnel on Arts Endowment-supported projects at no less than the prevailing minimum compensation.** (This requirement is in accordance with regulations that have been issued by the Secretary of Labor in [part 505 of Title 29 of the Code of Federal Regulations](#); part 505 does not provide information on specific compensation levels. You can link to it through the FY 2004 *Arts on Radio and Television* guidelines document on our Web site at www.arts.gov.)
- **Assure that no part of any Arts Endowment-supported project will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous** to the health and safety of the employees involved.
- **Comply with the federal requirements that are outlined in the “Assurance of Compliance”** section below.

ASSURANCE OF COMPLIANCE

By signing the application form, the Applicant certifies that it is in compliance with the statutes outlined below and all related Arts Endowment regulations and will maintain records and submit the reports that are necessary to determine compliance. The Applicant further certifies that it will obtain assurances of compliance from all subrecipients and will require all subrecipients of Endowment funds to comply with these requirements. The Arts Endowment may conduct a review of your organization to ensure that it is in compliance. If the Endowment determines that a grantee has failed to comply with these statutes, it may suspend, terminate, and/or recover funds. This assurance is subject to judicial enforcement.

1. Nondiscrimination Statutes

The Applicant certifies that it does not discriminate:

- On the grounds of race, color, or national origin (including limited English proficiency), in accordance with [Title VI of the Civil Rights Act of 1964](#), as amended (42 U.S.C. 2000d et seq.).
- On the grounds of disability, in accordance with [Section 504 of the Rehabilitation Act of 1973](#) (29 U.S.C. 794) and the [Americans with Disabilities Act of 1990](#) ("ADA") (42 U.S.C. 12101-12213). The ADA's requirements apply regardless of whether you receive federal funds.
- On the basis of age, in accordance with the [Age Discrimination Act of 1975](#) (42 U.S.C. 6101 et seq.).
- On the basis of sex, in any education program or activity, in accordance with [Title IX of the Education Amendments of 1972](#) (20 U.S.C. 1681 et seq.).

For further information and copies of the nondiscrimination regulations identified above, contact the Endowment's Office of Civil Rights at 202/682-5454 or 202/682-5695 Voice/T.T., or link to them through the FY 2004 *Arts on Radio and Television* guidelines document on our Web site at www.arts.gov. For inquiries about limited English proficiency, go to <http://www.lep.gov> or contact the Office of General Counsel at ogc@arts.endow.gov or 202/682-5418.

2. [Regulations relating to Debarment and Suspension](#) (45 C.F.R. pt. 1154) in which the Applicant certifies that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in covered transactions by any federal department or agency, nor

Has, within the three years preceding the submission of this application, been convicted of or had a civil judgment rendered against them for commission of fraud or a criminal offense in connection with a public (federal, state, or local) transaction or a contract under a public transaction; for violation of federal or state antitrust statutes; for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; had any public transactions terminated for cause or default; or is presently indicted for or otherwise criminally or civilly charged by a governmental entity with any of the preceding offenses.

3. **Federal Debt Status** (OMB Circular A-129). The applicant certifies that it is not delinquent in the repayment of any federal debt. Examples of relevant debt include delinquent payroll or other taxes, audit disallowances, and benefit overpayments.

-
4. [The Drug-Free Workplace Act of 1988](#) (41 U.S.C. 701 et seq. and 45 C.F.R. pt. 1154) requires grantee organizations, within 30 days of receiving a grant, to make a continuing, good faith effort to maintain a drug-free workplace through implementation of the following:
- Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the grantee's workplace, and specifying the actions that will be taken against employees for violation of the prohibition. (For the purposes of this Act, alcohol is not considered a controlled substance.) The grantee shall give a copy of the statement to each employee who will be involved in grant-supported activities and notify those employees that they are expected to abide by the statement. For the purposes of this law, "employees" include consultants and temporary personnel (but not volunteers), who are directly engaged in work under the grant and who are on the grantee's payroll. The grantee should maintain on file the address of each site where work is performed under the grant.
 - Establish a drug-free awareness program that will inform employees about the dangers of drug abuse in the workplace, the grantee's policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that might be imposed for workplace drug abuse violations. Employees should be informed that any conviction for a violation of a criminal drug statute that occurs in the workplace must be reported to the employer, in writing, no later than five calendar days after such a conviction. The grantee, in turn, must notify the Arts Endowment's Grants & Contracts Officer, in writing, within ten calendar days of receiving such notice from its employee. The grantee's notice to the Arts Endowment must include the convicted individual's position title and the number(s) of each affected grant.
 - Within 30 calendar days of receiving notice of an employee's criminal drug conviction a grantee should take appropriate personnel action against the convicted employee, up to and including termination, consistent with the requirements of the Rehabilitation Act of 1973, as amended; or require the employee to participate satisfactorily in a drug abuse assistance or rehabilitation program that has been approved for such purposes by a federal, state, or local health, law enforcement, or other appropriate agency.
5. [The Native American Graves Protection and Repatriation Act of 1990](#) (25 U.S.C. 3001 et seq.) which applies to any organization which controls or possesses Native American human remains and associated funerary objects, and which receives federal funding, even for a purpose unrelated to the Act.

Other

If your project, including the planning stage, has environmental implications (e.g., an arts festival in a park or the commissioning and installation of an outdoor sculpture), you may be requested to provide information to the Arts Endowment in response to specific questions in accordance with the [National Environmental Policy Act](#).

If your project includes the planning for major renovation of any structure that is eligible for or on the National Register of Historic Places you may be requested to provide additional information on your project to ensure compliance with the [National Historic Preservation Act](#). This law also applies to planning for new construction that would affect historic properties. If a structure for your proposed project is more than fifty years old, contact your state historic preservation office for more information.

Reporting Burden

The public reporting burden for this collection of information is estimated at an average of 20 hours per response including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. The Arts Endowment welcomes any suggestions that you might have on improving the guidelines and making them as easy to use as possible. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to: Office of Guidelines & Panel Operations, Room 516, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, NW, Washington, DC 20506-0001. Note: Applicants are not required to respond to the collection of information unless it displays a currently valid U.S. Office of Management and Budget (OMB) control number.

Additional Resources

Other sources of information on or funding opportunities for radio and television programming are listed here:

Corporation for Public Broadcasting
401 9th Street, NW
Washington, DC 20004-2129
202/879-9600
www.cpb.org
(Be sure to see *Basic Elements of Grant Writing* at
www.cpb.org/grants/grantwriting.html)

The Foundation Center
79 Fifth Avenue
New York, NY 10003-3076
212/620-4230
www.fdncenter.org

Independent Television Service
501 York Street
San Francisco, CA 94110
415/356-8383
www.itvs.org

Latino Public Broadcasting
6777 Hollywood Boulevard, Suite 512
Los Angeles, CA 90028
323/466-7110
www.lpbp.org

National Asian American
Telecommunications Association
145 9th Street, Suite 350
San Francisco, CA 94103
415/863-0814
www.naatanet.org

National Black Programming Consortium
145 East 125th Street, Suite 3R
New York, NY 10035
212/828-7588
www.nbpc.tv

National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506
1-800-NEH-1121
202/606-8400
www.neh.gov

National Public Radio
635 Massachusetts Avenue, NW
Washington, DC 20001-3753
202/513-2000
www.npr.org

National Science Foundation
4201 Wilson Boulevard
Arlington, VA 22230
703/292-5111
www.nsf.gov

Native American Public
Telecommunications, Inc.
1800 No. 33 Street
Lincoln, NE 68583
402/472-3522
www.nativetelecom.org

Pacific Islanders in Communications
1221 Kapi'olani Boulevard, Suite #6A-4
Honolulu, HI 96814
808/591-0059
www.piccom.org

Public Broadcasting Service
1320 Braddock Place
Alexandria, VA 22314-1698
703/739-5000
www.pbs.org

Public Radio International
100 North 6th Street, Suite 900A
Minneapolis, MN 55403
612/338-5000
www.pri.org